

86250

To J. FRANK GORDON.
MANCHESTER, N. H.

THE ADVENTURE CLUB

Comic Operetta

FOR MALE VOICES

IN ONE ACT

TEXT BY

CHAS. F. PIDGIN

MUSIC BY

W. J. D. LEAVITT

Op. 55.

BOSTON, MASS.
OLIVER DITSON & CO.
NEW YORK CHICAGO, ILLS. PHILADELPHIA
C. H. DITSON & CO. LYON & HEALY. J. E. DITSON & CO.

Copyright, 1881, by J. M. STODDART & CO.

CLOSING
SHELF

M
1503
L439a

C

CAST OF CHARACTERS.

TOM BROWN.....	<i>First Tenor.</i>	} MEMBERS OF The Adventure Club.
DICK JONES.....	<i>Second Bass.</i>	
HARRY ROBINSON.....	<i>Second Tenor.</i>	
JACK SMITH, the "Guide".....	<i>First Bass.</i>	

SCENE: The club rooms in the evening. COSTUMES: Modern evening dress, light overcoats, silk hats; or, any novel club costume or regalia may be adopted.

THE ARGUMENT.

A party of four young gentlemen, in order to while away some of their long winter evenings, form a social organization called "The Adventure Club." The presiding officer is called the "Guide." The order of business is for each member to relate any incident of personal adventure in which he played a part, the listeners promptly checking any disposition he may have to praise himself, and applauding heartily any allusion to the ability or bravery of any one, but the speaker. The members of the club are supposed to have just returned from their summer vacation, and the Operetta gives a graphic report of the first meeting of the season.

MUSICAL NUMBERS.

	PAGE
1. OVERTURE.....	5
2. QUARTETTE. "We're Home Again".....	11
3. SONG. "A Startling Tale".....	23
4. SONG. "One Summer Day".....	26
5. CHORUS. "Bow-wow, Ki-i".....	28
6. SONG. "Some Jolly Boys and I," with "Firemen's" Chorus.....	32
7. SONG. "The Hand of Fate," with Barcarolle—Solo and Quartette.....	41
8. CONCERTED. "We've all been Fooled." "B'linda" Chorus.....	48
9. TRIO AND QUARTETTE. "It is not Strange".....	55
10. FINALE. "Find Your Latch-key".....	57
11. QUARTETTE. "Good-night" Chorus.....	59

NOTICE.—In presentation, if desired, the recitative portions may be spoken. In case of production by a musical association, the quartettes can be sung by the chorus.

ADVENTURE CLUB.

Overture.

Allegro con spirito.

W. J. D. LEAVITT, Op. 55.

ff

Ped * *Ped* * *Ped* * *Ped*

rall. *tempo*

f

dim.

f

Copyright, 1881, by J. M. Stoddart & Co.

E. W. Homeyer

This page contains six systems of musical notation for a piano piece. The key signature is one sharp (F#). The notation includes treble and bass staves joined by a brace. The first system features a dense, rapid sixteenth-note melody in the right hand and a simple bass line in the left hand. The second system continues this texture. The third system introduces a melodic line in the right hand with a forte (*f*) dynamic marking. The fourth system shows a more active right hand with eighth-note patterns. The fifth system features a melodic line in the right hand with a mezzo-forte (*mf*) dynamic marking. The sixth system concludes with a melodic line in the right hand and a bass line, marked with a *rall.* (rallentando) instruction.

6

f

mf

rall.

Lento.

f

Andante.

p

p

accel. poco

p

p

hr

p





Con fuoco.



Maestoso.



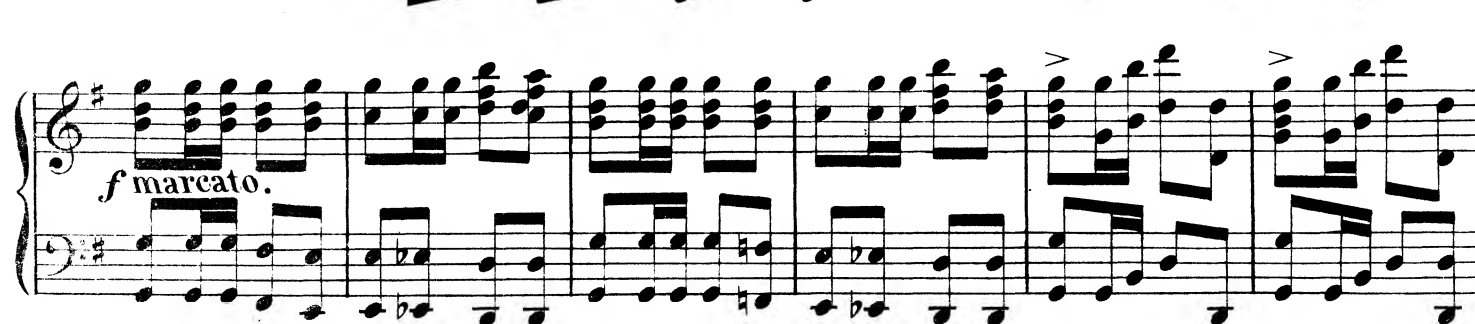
Allegro moderato.



sempre 8va.



Vivace.



Presto.



WE'RE HOME AGAIN.

Allegro con spirito.

1st. TENOR.  We're home a - gain, we're

2nd. TENOR.  We're home a - gain, we're

1st. BASS.  We're home a - gain, we're

2nd. BASS.  We're home a - gain, we're

PIANO. 

home a - gain, Back from our long va - ca - tions, Home a - gain, home a - gain at

home a - gain, Back from our long va - ca - tions, Home a - gain, home a - gain at



for-mer oc-cu-pa-tions. Home a-gain, we're home a-gain, Back from our long va-

for-mer oc-cu-pa-tions. Home a-gain, we're home a-gain, Back from our long va-

Solo.
BROWN.

ca-tions, Home a-gain, home a-gain. A-

ca-tions, Home a-gain, home a-gain.

gain I drive the nim - ble pen a - cross the led - ger's

ROBINSON.

This block contains the first line of dialogue for Robinson. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "gain I drive the nim - ble pen a - cross the led - ger's".

page, sir. Fine la - dies' boots a - gain I fit re - gard - less of their,

JONES.

This block contains the second line of dialogue for Robinson. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The lyrics are: "page, sir. Fine la - dies' boots a - gain I fit re - gard - less of their,". The name "JONES." is written below the piano part.

age, sir. Prime but - ter, teas, and cof - fee too, I weigh out by the

SMITH.

This block contains the first line of dialogue for Jones. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The lyrics are: "age, sir. Prime but - ter, teas, and cof - fee too, I weigh out by the". The name "SMITH." is written below the piano part.

pound, sir. To draw a writ, or brief for cash, from nine to four Im

This block contains the first line of dialogue for Smith. It features a vocal melody in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "pound, sir. To draw a writ, or brief for cash, from nine to four Im".

CHORUS.

We're home a-gain, we're home a-gain, Back from our long va - ca - tions,
 round, sir! We're home a-gain, we're home a-gain, Back from our long va - ca - tions,

Home a-gain, home a-gain at former oc - cu - pa - tions. Home a-gain, we're home again,
 Home a-gain, home a-gain at former oc - cu - pa - tions. Home a-gain, we're home again,

back from our long va - ca - tions, Home a - gain, home a - gain.

back from our long va - ca - tions, Home a - gain, home a - gain.

The first system consists of four staves. The top two staves are vocal parts (soprano and alto) in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass and treble clef, also with a key signature of one sharp. The lyrics are: "back from our long va - ca - tions, Home a - gain, home a - gain."

SMITH.

Ad - venturers, I'm proud to give you greeting; Third year and eighty seventh reglar meeting.

The second system consists of four staves. The top two staves are vocal parts (soprano and alto) in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass and treble clef, also with a key signature of one sharp. The lyrics are: "Ad - venturers, I'm proud to give you greeting; Third year and eighty seventh reglar meeting."

We're safe - ly back from our va - ca - tion sea - son, We'll now resume our

The third system consists of four staves. The top two staves are vocal parts (soprano and alto) in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass and treble clef, also with a key signature of one sharp. The lyrics are: "We're safe - ly back from our va - ca - tion sea - son, We'll now resume our"

CHORUS, ALL.

We're home again, we're home again, back from our long va-ca-tions,
feasts of fun and reason. We're home again, we're home again, back from our long va-ca-tions,

The first system of the chorus consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "We're home again, we're home again, back from our long va-ca-tions, feasts of fun and reason. We're home again, we're home again, back from our long va-ca-tions,".

Home a-gain, home again at former oc-cu-pations, Home again, we're home again,
Home a-gain, home again at former oc-cu-pations, Home again, we're home again,

The second system of the chorus consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Home a-gain, home again at former oc-cu-pations, Home again, we're home again, Home a-gain, home again at former oc-cu-pations, Home again, we're home again,".

Back from our long va-ca-tions, Home a - gain, home a - gain.

Back from our long va-ca-tions, Home a - gain, home a - gain.

BROWN. ROBINSON. SMITH. JONES.

Hear, gentlemen I have a new i-dea. You have? Don't say! Well, real-ly now that's queer!

mf

f BROWN. SMITH. BROWN.

I'll call the guide. Keep order, I implore! Five minutes give, I'll bother you no more.

f

ROBINSON. JONES. BROWN. SMITH.

Well go ahead. Yes, go ahead. I may? You have the floor, now

ff marcato.

Allegretto. BROWN.

what have you to say. Our pleas - ant meet - ings have been spent in
ri - fle, rod and yacht and bow, we

sempre legato.

tales of wild ad - ven - ture ----, The big - gest yarn each could in - vent, of
deem our great - est treasures ----, But still we like to show we know Terp -

course a - void - ing censure, For tales im - prob - a - ble or old, has
sich - o - re's sweet measures. And all of us I'll wa - ger well, have

served to fill our leisure; For deeds of dar-ing fit - ly told ne'er fail to give us
hopped it in va - cation. My no - tion gents, let each one tell the truth 'bout one flir-

CHORUS, ALL.

pleasure. *p* For deeds of dar-ing fit-ly told ne'er fail to give us pleasure. The
ta-tion. His new i - dea for each to tell the truth 'bout one flir- -tation.

p SMITH.

For deeds of dar-ing fit-ly told ne'er fail to give us pleasure.
His new i - dea for each to tell the truth 'bout one flir- -tation. The

Pomposo.

constitution I'll inspect, for per-ad-venture, some by-law there I may detect 'gainst mis-ad-venture, No,

gen - tle - men I nothing see in this in - denture, Which can pre - vent us le - gal - ly on

ROBINSON. BROWN. SMITH. JONES.

love to venture. Who's first? Who's first? Who's first? We'll set - tle that. Each

BROWN.

gent must put his card in my silk hat. I'll choose a card, on whom first choice may fall, must

tell the truth and nothing else at all.

Moderato.

f marcato. *rall.*

Sostenuto.
CHORUS.

21

Must tell the truth, naught but the truth, And all the truth and nothing else at all.

Must tell the truth, naught but the truth, And all the truth and nothing else at all.

The musical score for the Chorus section consists of eight measures. It is written for a vocal part (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The tempo is marked 'Sostenuto.' and the section is labeled 'CHORUS.'. The lyrics are 'Must tell the truth, naught but the truth, And all the truth and nothing else at all.' The music features a steady, slow-moving melody with a piano accompaniment of chords and single notes. Dynamics include 'dim.' (diminuendo) and 'p' (piano).

Andantino.

But bear in mind our rules, 'gainst self-puff-er-y, We'll all enjoy our usual game of

We'll all enjoy our usual game of

The musical score for the Andantino section consists of eight measures. It is written for a vocal part (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The tempo is marked 'Andantino.'. The lyrics are 'But bear in mind our rules, 'gainst self-puff-er-y, We'll all enjoy our usual game of' and 'We'll all enjoy our usual game of'. The music features a slower, more graceful melody with a piano accompaniment of chords and single notes. Dynamics include 'dim.' (diminuendo) and 'p' (piano).

muff-er-y. Hear, Richard Jones comes first, Next, Hen-ry Rob-in-son,

muff-er-y.

This system contains the first vocal and piano staves. The vocal parts (soprano and bass) have lyrics. The piano accompaniment consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal staff has lyrics: "muff-er-y. Hear, Richard Jones comes first, Next, Hen-ry Rob-in-son,". The second vocal staff has the lyric "muff-er-y.". The piano accompaniment features a melody in the right hand and chords in the left hand.

Next, John Smith, Thomas Brown, and now my task is done.

This system contains the second vocal and piano staves. The vocal parts continue the melody. The piano accompaniment continues with the same melodic and harmonic structure. The lyrics for the vocal parts are "Next, John Smith, Thomas Brown, and now my task is done.".

This system contains the third piano staff, which concludes the piece. It features a final melodic phrase in the right hand and supporting chords in the left hand, ending with a double bar line.

A STARTLING TALE I WILL RELATE.

Allegro con brio.

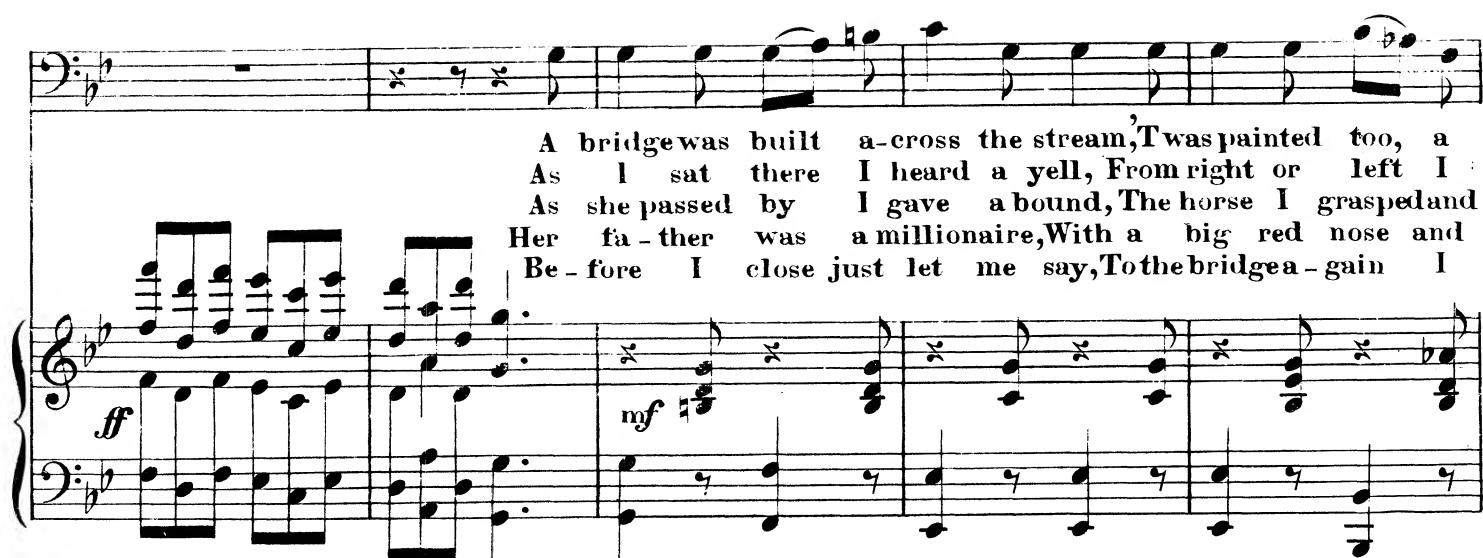
The piano introduction is in 6/8 time, marked *Allegro con brio*. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with dotted rhythms. The piece is marked *f* (forte) and includes the instruction "(Octaves ad lib.)".

Pomposo.

JONES. S.

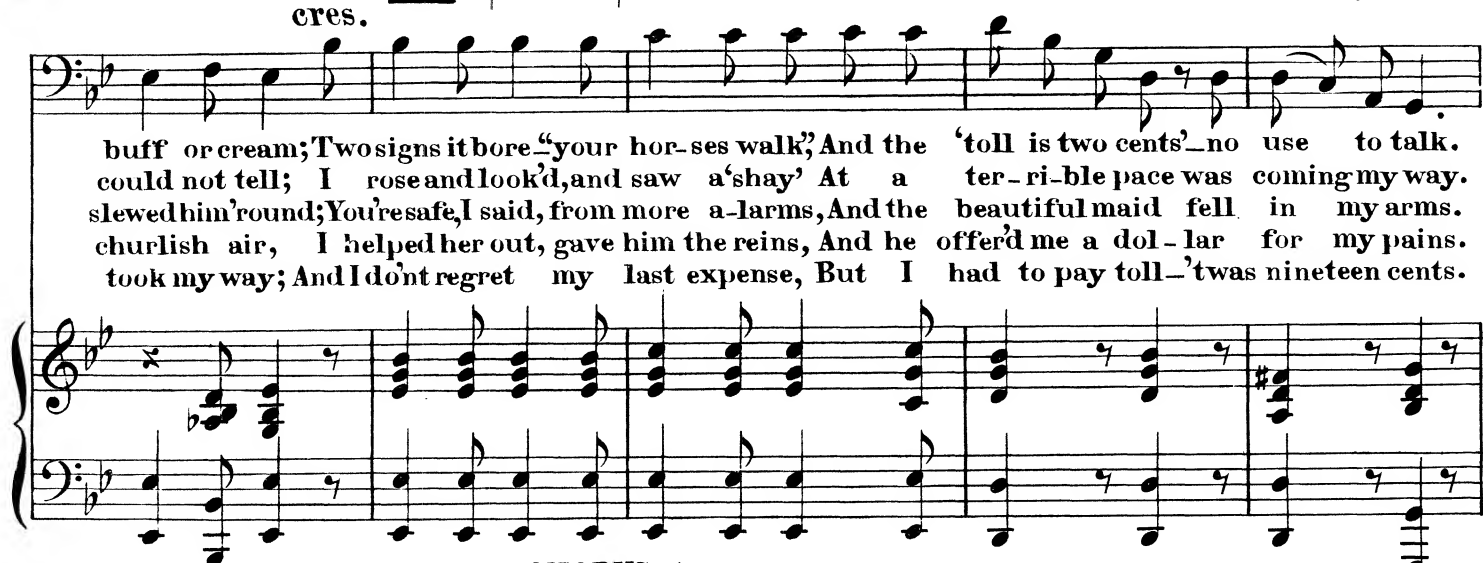
The vocal line for Jones, Soprano, begins with the lyrics: "1. A startling tale I will re-late, The place, a town in day a - fish-ing I had been, My foot had slipped and in it sat a mai-den fair, Whowrung her hands in faint-ed there, what could I do But hold her tight till cash with scorn I did re-pel, He a - pol - o-gized my". The piano accompaniment is in 6/8 time, marked *mf* (mezzo-forte), and includes a section marked *S.* (Soprano).

The vocal line continues with the lyrics: "Jer-sey state, 'Tis Belleville called, and thro' it flows, The Pas-sa - ic riv - er, as ev' - ry one knows. I slipped in, Re-gard-less of the passers by, I sat on the bridge in the sun to dry. mute despair; My courage rose, I grew so brave That the beautiful maid I flew to save. she came to? But not un-til - was it amiss? From her beautiful lips I stole a kiss. wrath to quell; His daughter vanished within the door; And the love-ly maiden I saw no more." The piano accompaniment continues in 6/8 time, marked *mf*.



A bridge was built a-cross the stream, 'Twas painted too, a
As I sat there I heard a yell, From right or left I
As she passed by I gave a bound, The horse I grasped and
Her fa-ther was a millionaire, With a big red nose and
Be-fore I close just let me say, To the bridge a-gain I

cres.



buff or cream; Two signs it bore, "your hor-ses walk," And the 'toll is two cents' no use to talk.
could not tell; I rose and look'd, and saw a 'shay' At a ter-ri-ble pace was coming my way.
slew'd him 'round; You're safe, I said, from more a-larms, And the beautiful maid fell in my arms.
churlish air, I helped her out, gave him the reins, And he offer'd me a dol-lar for my pains.
took my way; And I don't regret my last expense, But I had to pay toll-'twas nineteen cents.

CHORUS, ALL.



1. Two signs it bore, 'your hor-ses walk' And the
2. I (he) rose and looked, and saw a shay At a
3. You're safe I (he) said from more a-larms - And the
4. I (he) helped her out, gave him the reins, And he
5. And I (he) don't regret my (his) last expense, I (he) had

'toll is two cents,' no use to talk.
ter - ri - ble pace was coming my(his) way.

beau - ti - ful maid fell in my(his) arms.

offer'd me(him) a dollar for my(his) pains.
to pay the toll, 'twas nine - teen cents.

8va

D.C. Dal Segno: S. RECIT: ROBINSON.

2. One
3. With
4. She
5. The

With Brother Jones I must agree, 'twas not a great expense, To

hold a Miss, and steal a kiss, and all for nineteen cents. Flir - ta - tions though are ve - ry queer, Ex -

pensive oft they be — I'll tell you one that cost me dear, As you'll see pres-ent - ly.

ONE SUMMER DAY, THE NEW MOWN HAY.

Grazioso.

marcato il melodia.

SOLO, ROBINSON.

1. One sum-mer day, the new mown hay, The air with per-fume filling; I
 2. Each looked a-head, and on I led To where the cows were grazing; No
 3. 'He's mad' she said, we'll soon be dead, Oh save me from this danger! I
 4. Through cloud-y skies the moon did rise, For help our eyes were straining; To

sempre 8va.

did sug-gest, and not in vain, My la - dy love a - down the lane To walk with
 ears had we — of love we talked, Nor wished to stop, so on we walked: I was her
 grasped her firm, and reached the wall, Up in a tree we both did crawl And wait - - ed
 our disgust the clouds grew black, Then lightning flash, and thunder crack, Three hours it

me, to walk with me was willing. The day was bright, our
 beauty, I was her beauty praising. We both did dream, when
 for, and wait-ed for some stranger, To pass that way. But
 kept, three hours it kept up raining. That faith-ful dog, just

hearts were light, The time slipped by in talking; Nor no-ticed we, un - til too late, That
 with a scream Which set my heart to quaking; She turned to run, and said, look out! Up -
 all that day, Say, was it not sur-prising? Not one could see, we were a-lone, Caged
 like a log, His watch maintained with pleasure; We sang an air from 'Pin - a - fore,' Then

1st. 2d. & 3d. Stanza. Last Stanza.

we had pass'd the garden gate, Were in the pasture walking.
on my heel I turned a-bout,—A dog was towards us making.
in a tree, with-out a stone To check that cur's up-rising.
he sat up an awful roar, In something like this measure: Bow'

Allegro vivace staccato.

Musical score for "Boum" by Georges Bizet. The score is in 6/8 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment consists of two staves, treble and bass, with a "sempre staccato" instruction. The score is divided into two systems, each containing 8 measures.

The vocal line lyrics are: "wow, ki-i, bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, bow wow, wow,"

The piano accompaniment instruction is: "sempre staccato."

Bow wow, Ki-i Chorus.

Bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, ki-

wow. Bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, ki-

Bow wow, bow wow, bow wow, ki-i, bow wow, ki-i, bow wow,

Make a roll with the tongue imitating the growl of a dog.

i, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow, Ki-

i, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow,

bow wow, bow wow, bow wow, bow wow, Bow wow, wow, wow, wow, bow wow, wow,

Make a roll with the tongue imitating the growl of a dog.

Three vocal staves (Soprano, Alto, Bass) with lyrics:
Soprano: i, ki-i, ki-i, ki-i, ki-i, i, i, i, i.
Alto: i, ki-i, ki-i, ki-i, i, i, i, i.
Bass: ki-i, ki-i, ki-i, i, i, i, i.

Piano accompaniment for the first section, marked *Giacoso.* and *mf*.

Two vocal staves with lyrics:
Soprano: parents thought that she was drowned, The river searched, no body found; And when 'twas known that
Alto: laughed at me and called me brave, No coward sure would thus behave; And half a doz - en

Two vocal staves with lyrics:
Soprano: I had sloped, Then some declared we had e - loped. With
Alto: ri - vals swore, That each would see her to her door. The

club and torch, and gun and sword, They wood explored, and hill and bog; And when they found us
morning train I took next day, E-nough I'd had of love and larks; If you'll al-low me

rall. D.C. dal S.

how they roard, They pat-ted, fed, and hugged that dog. They
gents to say, My ears are sen - si - tive to barks.

CHORUS, ALL.

Bow wow, ki-i, bow wow, ki-i, bow wow, ki-i

Bow wow, ki-i, bow wow, ki-i, bow wow, ki-i, bow wow, ki-i,

Bow wow, bow wow, bow wow, ki-i, bow wow, ki-i,

f

i, ki - i, bow wow, bow wow, bow wow, bow wow, wow, wow,
 ki - i, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
 bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,
 bow wow, bow wow, bow wow, bow wow, bow wow, wow, wow, wow,

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and single notes. The tempo is marked 'C' (Crescendo) and the time signature is 6/8.

bow wow, bow, ki - i ki-i ki-i ki-i ki - - i i i i i.
 bow wow, bow, ki-i ki-i ki - - i i i i i.
 bow wow, bow, ki-i ki-i ki - - i i i i i.
 bow wow, bow, ki-i ki-i ki - - i i i i i.

The piano accompaniment continues with a similar melodic and harmonic structure. The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic foundation with chords and single notes. The tempo is marked 'C' (Crescendo) and the time signature is 6/8.

SOME JOLLY BOYS AND I.

Presto. *All? mod'to.*

ff *rall.* *molto.*

SMITH. *S.*

1. Some jol - ly boys and I..... one night..... sat smok - ing; The
 pumped with might and main..... our throats.... were parch - ing, Our
 lad - der gainst the wall..... I soon..... was rear - ing, And

time flew quick - ly by..... with chaff and jok - ing. I lit a fresh ci -
 ef - forts were in vain..... the flames still march - ing; The sparks a - cross the
 up did quick - ly crawl....., the boys were cheer - ing. The maiden soon I

33

gar....., My chair.... was turn - ing; A light I saw a - far....., Some build - ing street., In clouds were fly - ing, And screams our ears did greet - Some chil - dren clasped, Her form.... em-brac - ing; The lad-der rounds I grasped, My steps re-

burn - ing.
cry - - ing,
trac - ing.

The bells a-larm rang out....., The flames were
We thought, but found in - stead.... A build - ing
The boys sent up a shout..., My brav' - ry

grow - ing; Come boys, I gave a shout, Come on, I'm go - ing! The fire-men with a
fac - ing, The fie - ry flames had fed, Its walls em - brac - ing, And at a win-dow
prais - ing, The people flocked a - bout, At us were gaz - ing. The maiden's face was

accel.

screech, By us went bawl - ing; The build-ing soon we reach....., The
stood A mai - den fright-ened; The flames soon reach her would....., Our
black With dust and cin - - der, They gave one look, a - lack....., And

ff

*Allegro molto.

mf

walls..... were falling.
 holds..... we lightened.
 cried..... Be - lin - da!

Play a-way Six the

Cap-tain cried, Ker bump,ker chump,and all in a lump The fire-men brave-ly work - - ing, The

fire-men brave-ly work - ing. Come take hold boys,he said to us, Take hold and pump,ker

bump,ker chump,This is no time for shirk - ing,This is no time for shirk - ing.

* This Solo can be sung with one verse only, if desired; proceeding directly with Chorus.

*Firemen's Chorus.

35

Allegro molto.

f Play a-way Six the cap-tain cried, Ker bump, ker chump, and all in a lump, The firemen brave-ly

f Play a-way Six the cap-tain cried, Ker bump, ker chump, and all in a lump, The firemen brave-ly

f

work - ing, The firemen brave - ly work - ing. Come take hold boys, he said to us, Come

work - ing, The firemen brave - ly work - ing. Come take hold boys, he said to us, Come

* Omit this Chorus after 3d. stanza, and go directly to 2d. ending.

take hold boys...., this is no time..... for shirk - - ing.....

take hold boys...., this is no time..... for shirk - - ing..... Ker-

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

ff Ker chump, ker chump, bump,ker chump,ker bump,ker chump,This is no

bump, ker bump, ker bump,ker chump,ker bump,ker chump,This is no

The second system continues the musical piece. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics, and the piano accompaniment includes a forte (**ff**) dynamic marking. The piano part features a mix of chords and moving lines.

ff time... for shirk - - ing.... *p* You say her face was

ff time... for shirk - - ing.... 2. We *p* You say her face was
3. A

ff D.C.dal 'S. After 3d Verse. *p*

cres. black With dust and cinder; We in-formation lack, *f* Who was Be-lin-da?

black With dust and cinder; We in-formation lack, Who was Be-lin-da?

cres. *f*

Recitative.

mf I will ex-plain, The ho-tel keep-er came,— From will-ing arms the rescued maid he
agitato.

f took, And he remarked, Be - lin - da Grimes her name, I'm much obliged, She is my colored
ad lib. Adagio-ad lib. colla voce ad lib.

Vivace.

f Ha! ha! ha!

cook. *f* Ha! ha! ha!

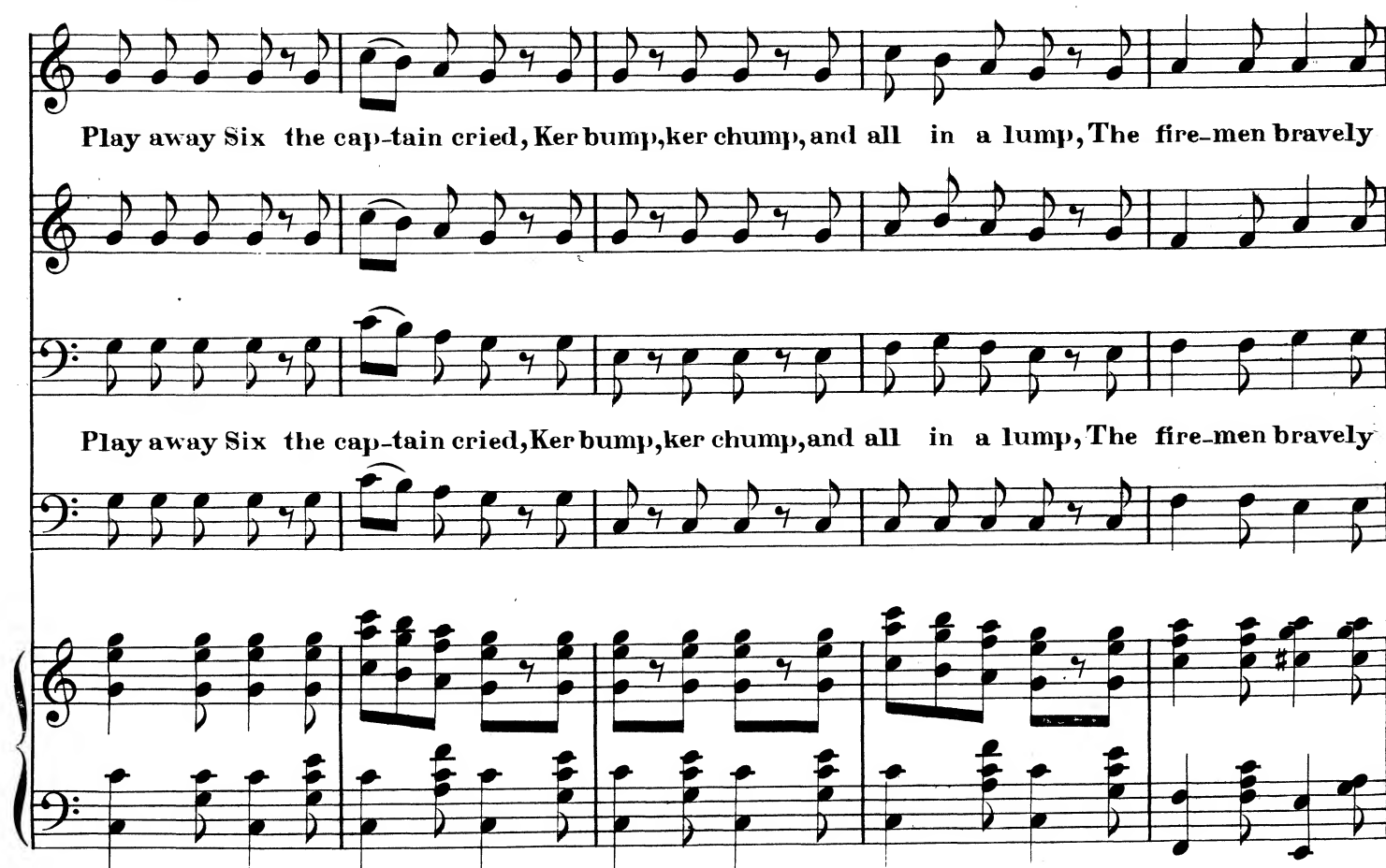


and such is fame,... Be - lin - da Grimes her name.

a colored cook...

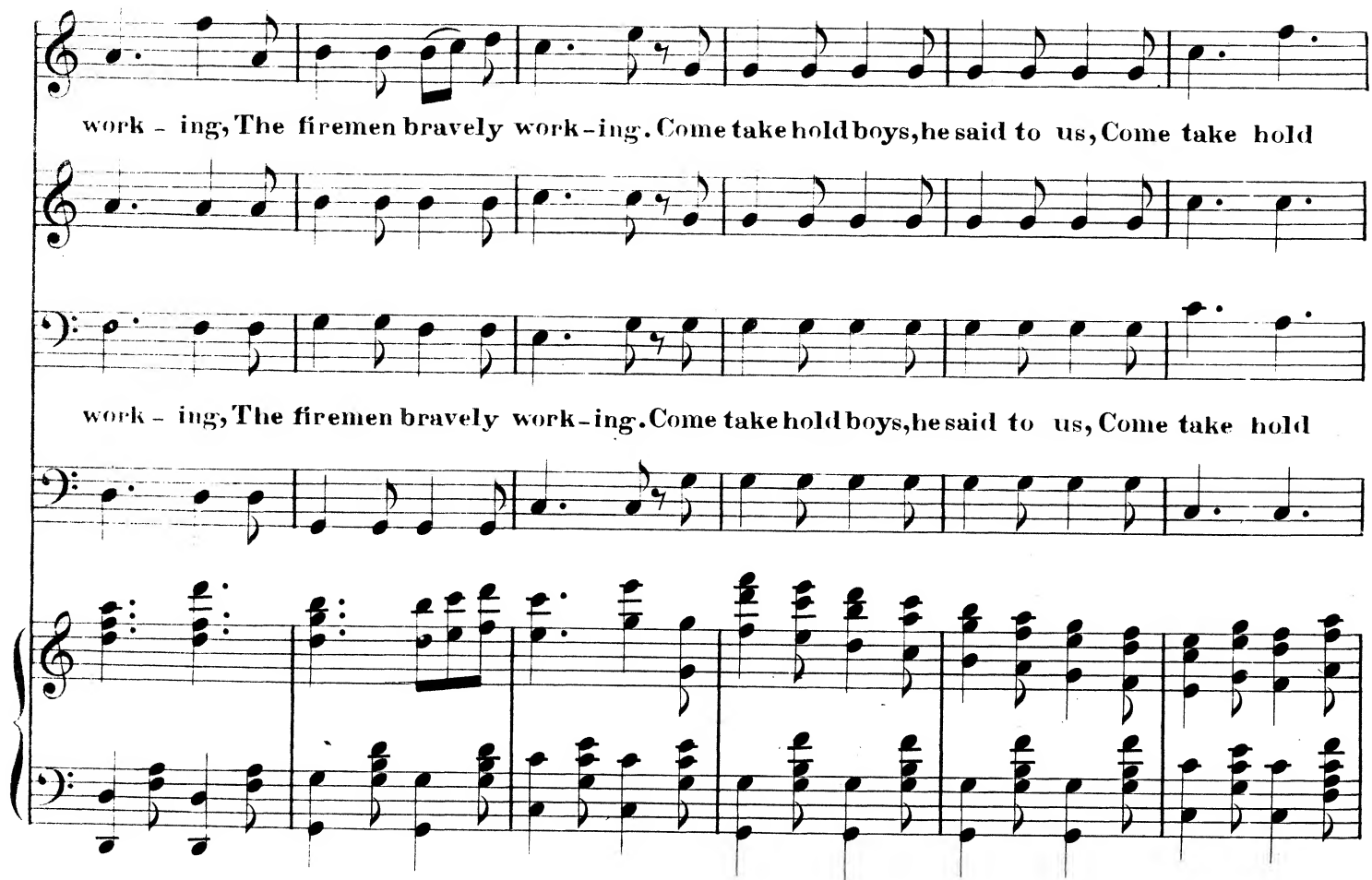
and such is fame,... Be - lin - da Grimes her name.

CHORUS.



Play away Six the cap-tain cried, Ker bump,ker chump,and all in a lump,The fire-men bravely

Play away Six the cap-tain cried,Ker bump,ker chump,and all in a lump,The fire-men bravely



work - ing, The firemen bravely work-ing. Come take hold boys, he said to us, Come take hold

work - ing, The firemen bravely work-ing. Come take hold boys, he said to us, Come take hold



boys, This is no time for shirk - - ing...., - Ker chump, ker chump,

boys, This is no time for shirk - - ing...., Ker bump, ker bump, ker

bump,ker chump,ker bump,ker chump,This is no time..... for shirk - - ing....

bump,ker chump,ker bump,ker chump,This is no time..... for shirk - - ing....

THE HAND OF FATE IS ALWAYS SEEN.

BROWN.

Moderato e grazioso.

p The hand of fate is always

seen, Wher-ev-er we may be; The vil-lage road, the meadow green, On

land and on the sea. The peril great, the pleasure more, That's why my yacht I

cresc.


prize; For more at sea than on the shore That lurking dan-ger lies. One

f

Allegretto.

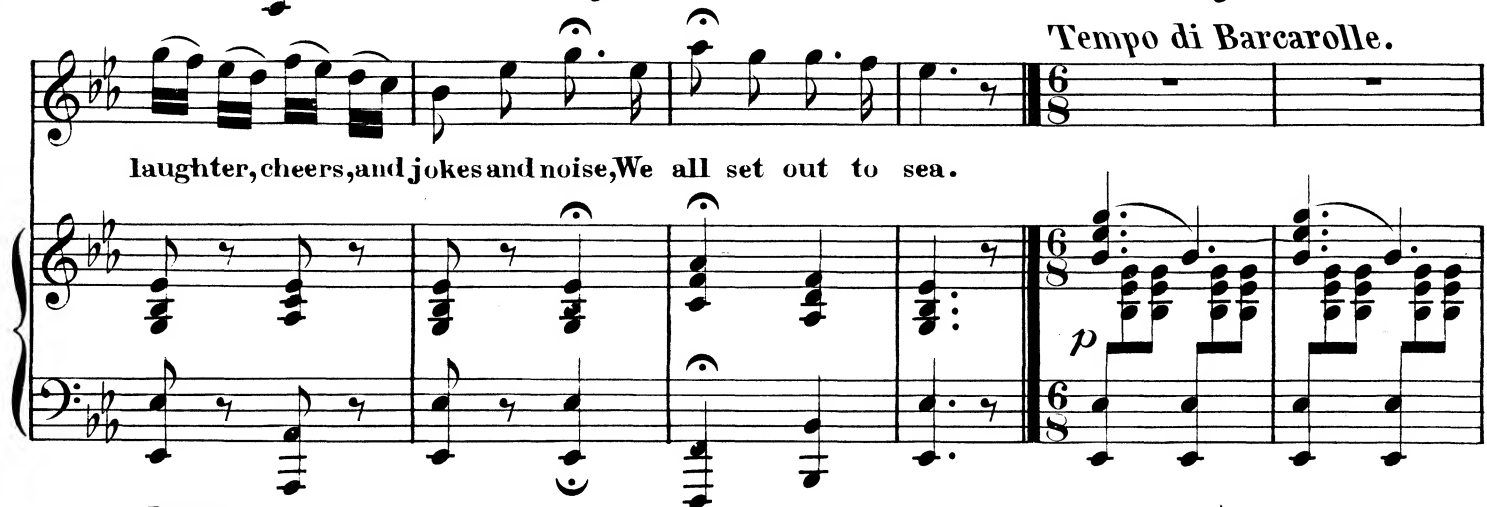
day in June, to sea we went, A party of a dozen, My-self, my love, young Archie Brent, He

was my darling's cousin,) Some pret-ty girls and jol-ly boys Made up our compa - ny. With



laugter, cheers, and jokes and noise, We all set out to sea.

Tempo di Barcarolle.

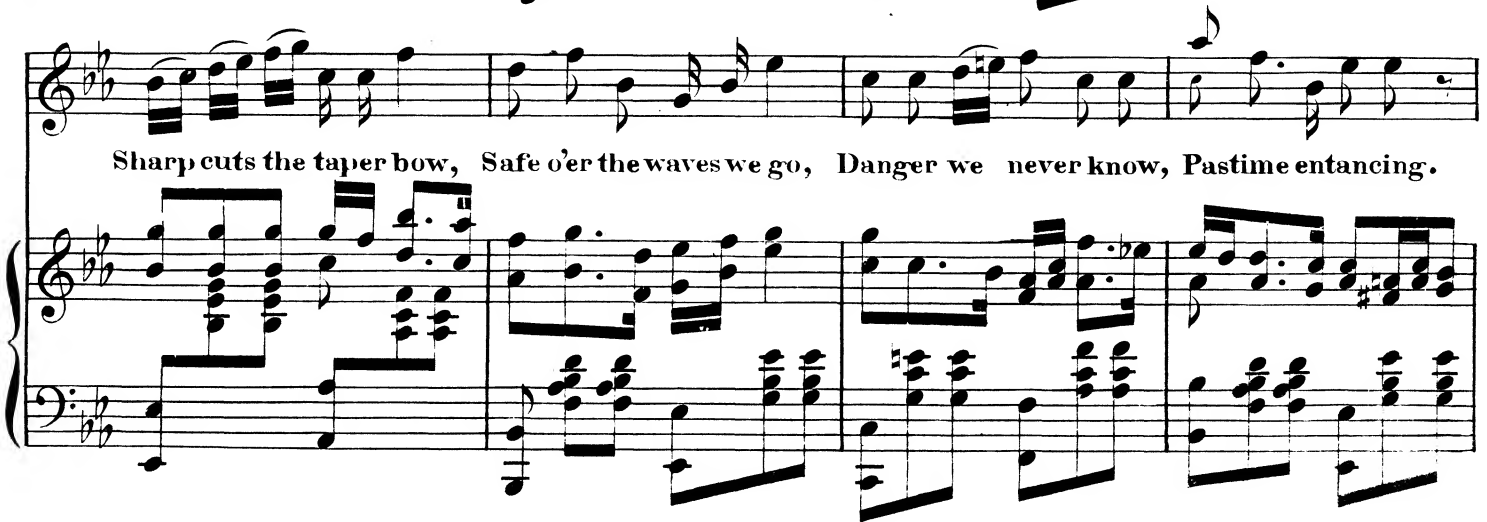


BROWN.

Pleasure that never fails, Spreading the flowing sails; Gladly before the gales, We're gaily dancing.



Sharp cuts the taper bow, Safe o'er the waves we go, Danger we never know, Pastime entancing.



S.



Grand is the sea, and free, Land has no charms for me, Give me the rolling sea, Rolling for-ev-er.



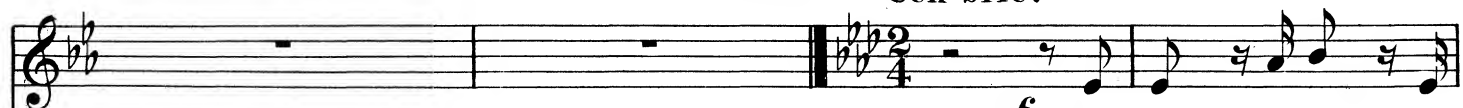
Grand is the sea, and free, Land has no charms for me, Give me the rolling sea, Rolling for-ev-er.



8va



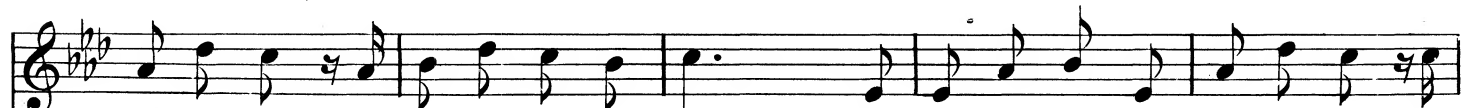
Fine. Con brio.



8va



mf We trimmed, we tacked, we
We float - ed on, what



hoist-ed sail, For we were yachtsmen bold; No ro-sy cheeks grew sad or pale, For
could we do? My heart was los-ing hope; With all his might, the cou-sin threw, To



we were sai - lers old..... 'Here comes a squall,' the skip - per cried, The
us a coil of rope..... 'Round both of us I bound it tight, To

8 8

accel. e cresc.

sail must now be lowered; At helping us, my darling tried — She
pull, then gave the word; I faint-ed then — 'twas late at night When

slips, she's o - ver-board! Her voice rang out a-bove the storm, 'Who
I the se - quel heard. My la - dy love had thought it o'er, And

RECIT: BROWN.

ff *p*

saves, his wife I'll be! I gazed up - on her sink - ing form, Her cousin looked at me; 'You
heard both pro and con, The more she thought, she thought the more, My claim on her was gone. You
cresc.

swim? said I, I can't said he; 'Here goes' then I replied; I
 see, said she, not you, but he,— The rope did save my life. To

f

3 3 3

leaped— we sank; we rose, Then we, to reach the vessel tried.
 keep my word, his bride I'll be, And now she is his wife.

marcato. *ff*

* D.C. dal *S.*

Vivace.

2.

The rope did save her life, And

Ha! ha! ha! ha! And

Ha! ha! ha! ha! The rope did save her life, ha! ha! And

Ha! ha! The rope did save her life, ha! ha! And

f

* For 1st verse only. After 2d. verse, go immediately to the Vivace.

Tempo di Barcarolle.

now she is his wife. Grand is the sea and free, Land has no charms for me,

8va

Give me the rolling sea, Rolling for-ev-er.

8va

WE'VE ALL BEEN FOOLED.

Andante. RECIT: SMITH.

Maestoso.
8va---

f We've all been fooled, I

think my fate the worst; What were their names? You know I told mine first. Be - lin-da Grimes, a

ad lib.

names he suited well; Tom, Dick and Hal, your charmers' names now tell. 8va---

colla voce.

The musical score is written for a voice and piano. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is divided into three systems. The first system shows the piano introduction with a forte (f) dynamic and a Maestoso tempo marking, with the vocal line starting on an octave up (8va). The second system contains the first line of lyrics, with the piano accompaniment providing harmonic support. The third system continues the lyrics, featuring an ad lib. section and a colla voce section where the piano accompaniment plays in unison with the vocal line.

LOVERS' ENSEMBLE.

Allegro.

mf

Her name was Nellie Baker, Her father was a Quaker, Her Baker, Quaker,

Allegro.

tr

mf

mother was a Shaker, She was a golden blonde, She was a golden blonde, She was a golden blonde, Shaker, She was a golden blonde, She was a golden blonde,

f

Baker, Quaker, Shaker, She was a golden blonde.

Baker, Quaker, Shaker, She was a golden blonde.

Her father, Nathan Bower, A

He lov'd his daughter Grace, he

He lov'd his daughter Grace, he

fortune made in flour, I hate him to this hour, I lov'd his daughter Grace, I lov'd his daughter Grace, I

loved his daughter Grace, Bower, flour, hour, He loved his daughter Grace.

She

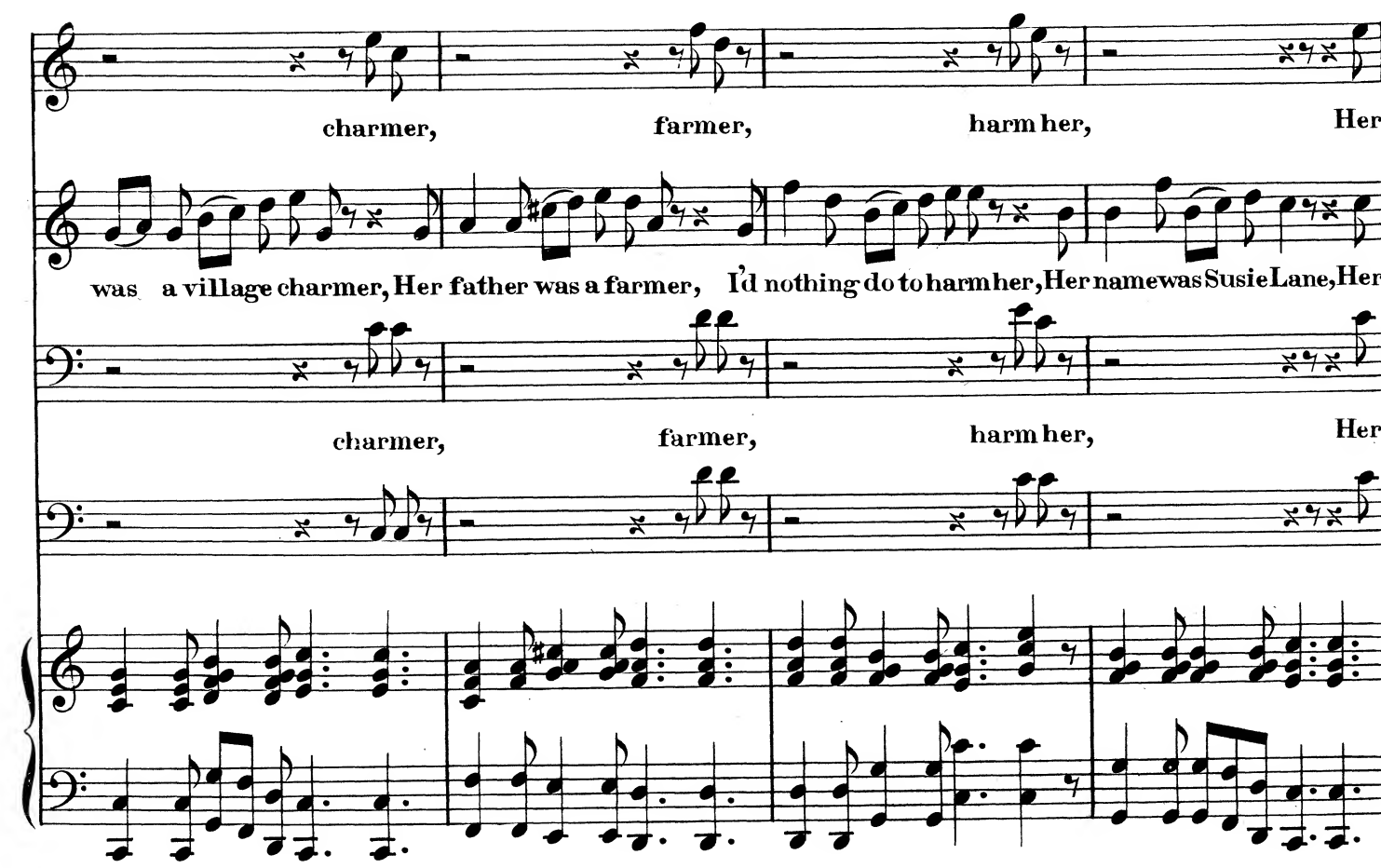
loved his daughter Grace, Bower, flour, hour, I (He) loved his daughter Grace.

The first system of the musical score consists of five staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The third staff is a vocal staff in bass clef, also with lyrics. The bottom two staves are piano accompaniment staves, with the right hand in treble clef and the left hand in bass clef. The music is in a 7/8 time signature, indicated by the '7' over the first measure of each vocal line.

charmer, farmer, harm her, Her

was a village charmer, Her father was a farmer, I'd nothing do to harm her, Her name was Susie Lane, Her

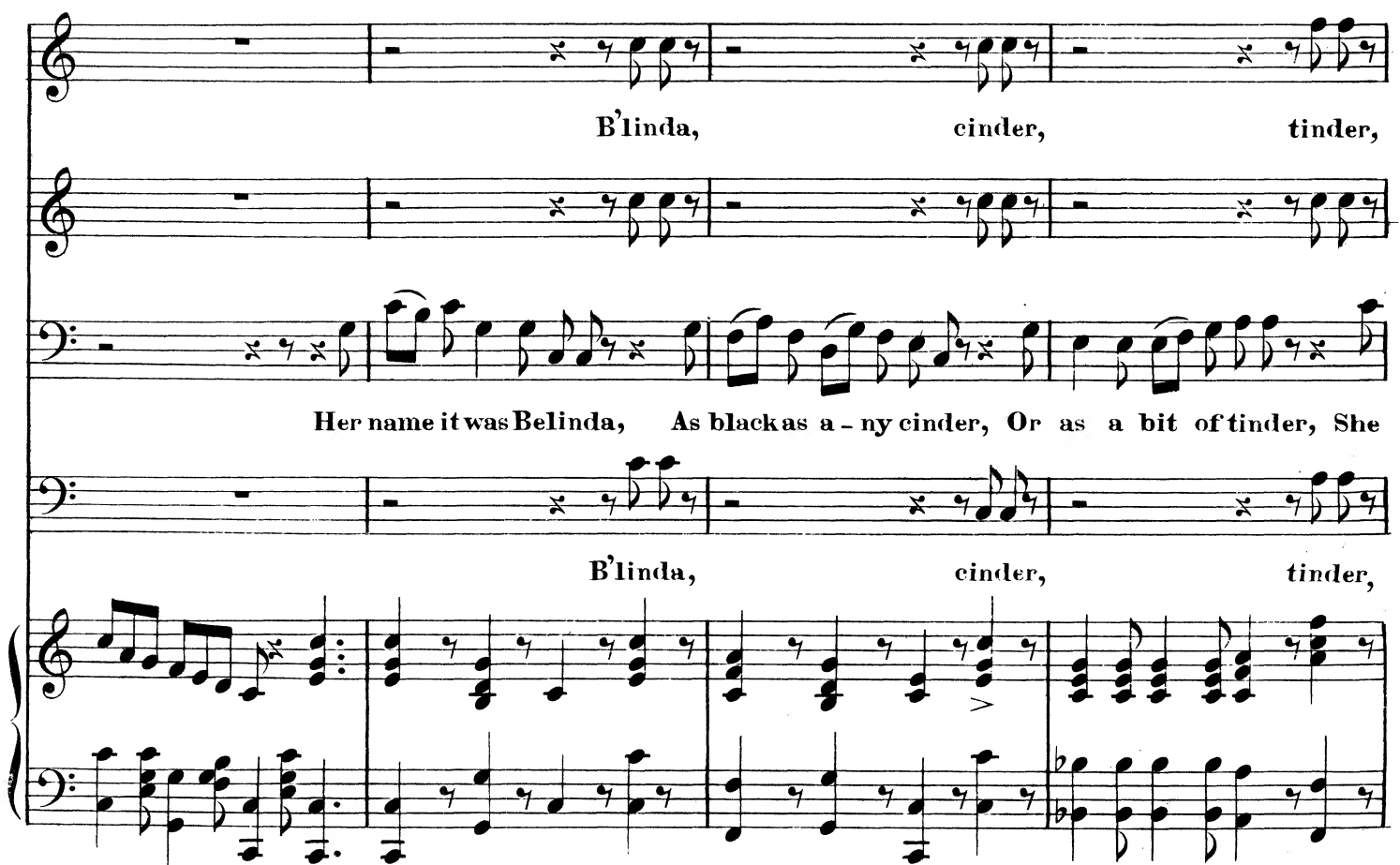
charmer, farmer, harm her, Her

The second system of the musical score continues the vocal and piano parts. It also consists of five staves. The lyrics are distributed across the vocal staves. The piano accompaniment continues with the same rhythmic pattern. The lyrics in this system are: "charmer, farmer, harm her, Her" on the first line, "was a village charmer, Her father was a farmer, I'd nothing do to harm her, Her name was Susie Lane, Her" on the second line, and "charmer, farmer, harm her, Her" on the third line.



name was Susie Lane, Her name was Susie Lane, Charmer, farmer, harm her, Her name was Susie Lane.

name was Susie Lane, Her name was Susie Lane, Charmer, farmer, harm her, Her name was Susie Lane.



B'linda, cinder, tinder,

Her name it was Belinda, As black as a - ny cinder, Or as a bit of tinder, She

B'linda, cinder, tinder,

She was a full brunette, She was a full brunette, B'linda, cinder, tinder, She

was a full brunette, She was a full brunette, She was a full brunette, B'linda, cinder, tinder, She

Vivace Presto.

was a full brunette. Cin-der, blonde, I

Shaker, she was a gol - den blonde,

was a full brunette. B'lin-da,

Ba - ker, blonde,

Vivace Presto.

hate him to this hour, this hour, hour. B'linda,

She was a full brunette, Baker,

golden blonde,

brunette, Shaker,

Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a golden blonde.

Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a golden blonde.

8va-----

IT IS NOT STRANGE.

Moderato.

It is not strange that all of us were sold,

It is not strange that all of us were sold,

p

This system contains the first musical phrase. It features a vocal melody in treble and bass staves, with lyrics underneath. The piano accompaniment is in the bottom two staves, marked with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

Three poor young men against the pow'r of gold, We have confessed, now let these stories

Three poor young men against the pow'r of gold, We have confessed, now let these stories

p

This system contains the second musical phrase. It continues the vocal melody and piano accompaniment from the first system. The piano part includes a crescendo leading into a piano (*p*) section. The lyrics are repeated for both vocal parts.

rall. *Allegro moderato.*

rest, Of our de-feat, like brave men make the best.

rall. *mf*

rest, Of our de-feat, like brave men make the best. 'Tis

rall. *mf*

Tis

Tis

getting late, we close at twelve you know, A good night song we'll sing before we go; *Tis*

rall.

getting late, we close at twelve you know, A good night song we'll sing before we go.

getting late, we close at twelve you know, A good night song we'll sing before we go.

rall.

Find Your Latch-key Brother Member.

Andante, Grazioso. ROBINSON.

Find your latch key brother member,

p *rall.* *tempo*

Homeward each must wend his way, On this eighteenth of September, Near the close of

dim.e rall.

Sa-tur-day.... Good night...., good night, good... night! Keep your tem-per

JONES.

brother mem-ber, By a mai-den made a fool, All are in it, please re-mem-ber,

And your an-ger it will cool. Good night, good night, good night, good night, good night!

ad lib.

night,... good night, good night ————— good night, good night, good
 night,..... good night, good... night,
 night,..... good night, good night, good

The piano accompaniment consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a steady bass line. Dynamics include *ff* (fortissimo) and *p* (piano).

night, good night, good night, good night!
 good night,
 night, good night, good night, good night, good night!
 night, good night, good night, good night!

The piano accompaniment continues with similar chordal textures. Dynamics include *pp* (pianissimo) and *p* (piano).

All bow and start to exit; they suddenly turn back and sing the "Ritornello" as a Finale.

Ritornello.

61

f

B'linda, cinder,

Her name it was Belinda, As black as an-y cinder, Or

B'linda, cinder,

Allegro brioso.

f

tinder, She was a full brunette, She

as a bit of tinder, She was a full brunette, She was a full brunette, She

tinder,

was a full brunette, B'linda, cinder, tinder, She was a full brunette.

was a full brunette, B'linda, cinder, tinder, She was a full brunette.

Vivace Presto.

f Cin-der, blonde, I hate him to this

Shaker, She was a gol-den blonde,

B'linda,

Vivace Presto. Ba-ker, blonde,

hour, this, hour, hour, B'linda, She was a full brunette, Ba-ker, gol-den blonde, brunette, Sha-ker,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "hour, this, hour, hour, B'linda, She was a full brunette, Ba-ker, gol-den blonde, brunette, Sha-ker,". The second and third staves are vocal staves for a second voice. The fourth and fifth staves are piano accompaniment staves. The piano part features a series of chords and arpeggiated figures.

Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a gol-den blonde. Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a gol-den blonde. 8va

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a gol-den blonde. Flour, hour, Bower, B'linda, charmer, farmer, Quaker, She was a gol-den blonde." The second and third staves are vocal staves for a second voice. The fourth and fifth staves are piano accompaniment staves. The piano part features a series of chords and arpeggiated figures. The system ends with a double bar line and the marking "8va".